LANDMARK DESIGNATION REPORT

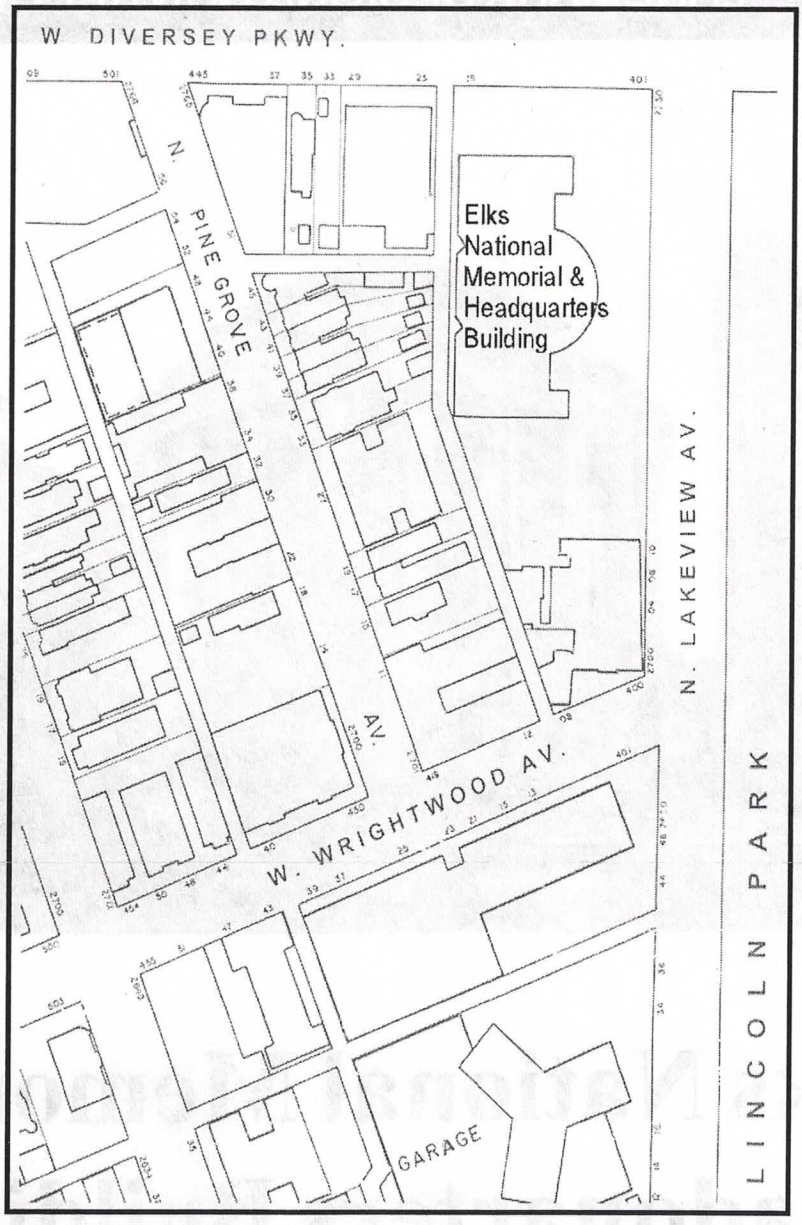
Elks National Memorial Headquarters Building

2750 N. Lakeview Avenue

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, April 3, 2003

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner



Cover: The Elks National Memorial Headquarters Building and its distinctive sculpture.
Above: The Elks National Memorial Headquarters is located in the Lincoln Park community area on Chicago's North Side.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

ELKS NATIONAL MEMORIAL HEADQUARTERS BUILDING

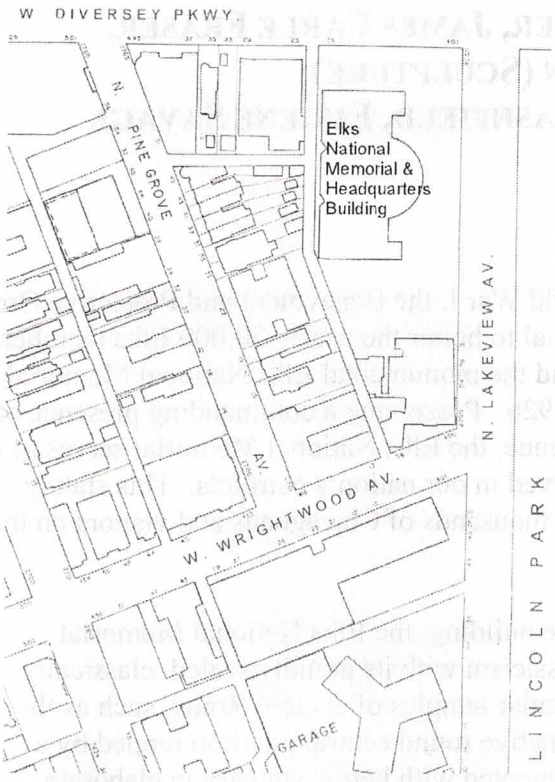
2750 N. LAKEVIEW AVENUE

BUILT: 1924-1926
ARCHITECT: EGERTON SWARTWOUT

ARTISTS: LAURA GARDIN FRASER, JAMES EARLE FRASER, ADOLPH A. WEINMAN (SCULPTURE); EDWIN HOWLAND BLASHFIELD, EUGENE SAVAGE (MURALS)

In 1921, three years after the Armistice ended World War I, the Benevolent and Protective Order of the Elks authorized the construction of a memorial to honor the nearly 70,000 Elks members who served in war. Ground was broken in 1924 and the monumental Elks National Memorial Headquarters Building was dedicated on July 14, 1926. Possessing a commanding presence at the corner of Diversey Parkway and Lakeview Avenue, the Elks National Memorial serves as a solemn tribute to all men and women who have served in our nation's conflicts. This stately domed structure is a distinctive visual presence for thousands of Chicagoans and visitors on the North Side of Chicago.

An exceptional example of a grand commemorative building, the Elks National Memorial Headquarters Building exemplifies Beaux-Arts classicism with its grandly scaled, classically inspired design and details. Reminiscent of the circular temples of ancient Rome, such as the Pantheon (A.D. 126), the Memorial features a distinctive round central pavilion topped by a Roman or "saucer" dome and a grand rotunda ornamented with heroic statuary in elaborate



Above: A contemporary view of the Elks National Memorial Headquarters Building. The Memorial is an exceptional example of a grand commemorative building in the Beaux-Arts tradition. Reflective of classical round temples, such as the Pantheon, the Elks National Memorial Headquarters Building features a visually distinctive round central pavilion. Above the dramatic entry, a stately colonnade rises to the low saucer dome.

Left: Situated less than one-half mile west of the shore of Lake Michigan, the Elks National Memorial Headquarters Building was conceived as an extension of Lincoln Park, on whose western edge it sits. The Memorial occupies a prominent site on the southwest corner of Diversey Parkway and Lakeview Avenue.

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niches. The impressive limestone building is encircled by a belting frieze and a stately colonnade which was designed to evoke the sense of national heritage embodied in buildings such as the United States Capitol. The finely crafted exterior and elaborate interior spaces of the Elks National Memorial Headquarters Building emphasize the collaboration of the architecture and sculpture.

THE BENEVOLENT AND PROTECTIVE ORDER OF THE ELKS

One of the oldest and largest fraternal organizations in the United States, the Benevolent and Protective Order of the Elks was established in New York on February 16, 1868. The Jolly Corks, as the organization was originally known, began as a social organization for actors and entertainers in New York City. Founded by English actor Charles Algernon Sidney Vivian, the organization adopted the mission of serving those in need.

The declared purposes of the Elks—as they are commonly called—are to practice the "virtues of Charity, Justice, Brotherly Love, and Fidelity" and to promote patriotism. Over the years the Elks have undertaken such initiatives as spearheading the observance of Flag Day, June 14th, as a national holiday; honoring veterans through the creation of the Elks National Memorial; providing contributions to the armed services during every war effort since World War I; and maintaining an ongoing commitment to numerous charitable programs. Today the Elks continue to make civic and economic contributions to veterans and citizens throughout the nation.

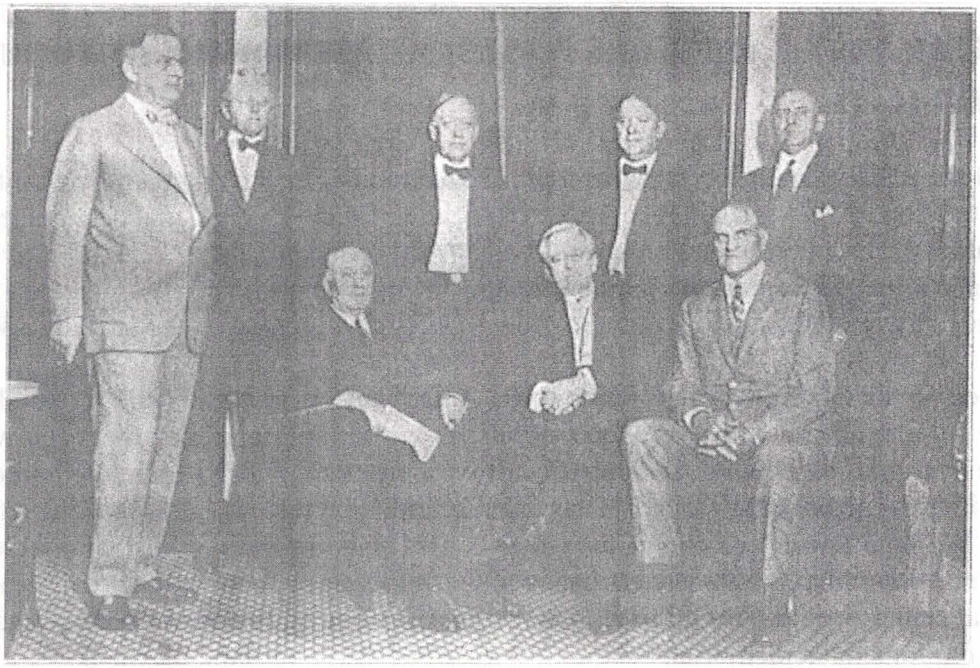
THE ORIGINS OF THE ELKS NATIONAL MEMORIAL HEADQUARTERS BUILDING

In 1920 the Elks organization was thriving. With a rapidly expanding membership throughout the United States, Elks leaders recognized the need to establish a national headquarters building in a centrally located city. Not only would a national headquarters provide executive offices, it would also allow the organization to achieve one of its greatest objectives—to erect a monumental war memorial to honor the more than 70,000 members who served in World War I.

In a report to the Order, the Elks National Headquarters Committee declared, "No clearer duty, nor one in more accord with every tenet of our Order, lies before us than that of providing a suitable memorial to the valor and sacrifice of these heroes...." After traveling to more than a dozen cities throughout the United States, the Committee concluded its year-long site selection process by unanimously selecting Chicago as the future home of the Elks National Memorial Headquarters Building. Elks leaders believed that Chicago, a dynamic national commercial and industrial center, would, "for all time to come, be sure to preserve its importance and desirability as a setting for such a memorial."

The Elks organized recruiting campaigns for branches of the United States armed services. This poster (left), entitled "Keep 'Em Flying," was published in 1945 to recruit aviation cadets. The image of the elk is an important symbol for the organization and it is prominently featured in publications and at the Memorial. Massive bronze elk by sculptor Laura Gardin Fraser flank the entry to the Memorial (above).

A GROUP OF SUBSTANTIAL AMERICANS



Above: The Elks National Memorial Headquarters Commission, the jury selecting the Memorial's design, was composed of past Elks leaders. Pictured from left to right are: Bruce Campbell, William Abbott, J.E. Masters, Fred Harper, Frank Rain, J.T. Fanning, W.H. Atwell, John Tener.

Additionally, the Committee was impressed with the massive lakefront beautification plans that were under way in Chicago. This effort, initially stemming from the Chicago Plan of 1909, prepared the way for larger lakeshore development. Between the first and second World Wars, over a billion dollars was spent on landfill for the Lake Michigan shoreline and in constructing commercial and recreational facilities along the water's edge. Extension and shore development work started in the vicinity of Diversey Parkway in 1907. In 1925, the first large scale North Shore extension from Diversey to Montrose was undertaken, resulting in the addition of one-and-a-half miles of park area along the north shore and the construction of Belmont Harbor.

Certain that the Elks National Memorial Headquarters Building would "fit most admirably" into the city's larger plan, the Committee purchased its prominent site on the western edge of Lincoln Park in 1921 for $375,000. The Grand Lodge then appointed a National Headquarters Commission of previous national presidents and appropriated $2.5 million for the construction of a stately memorial on the site.

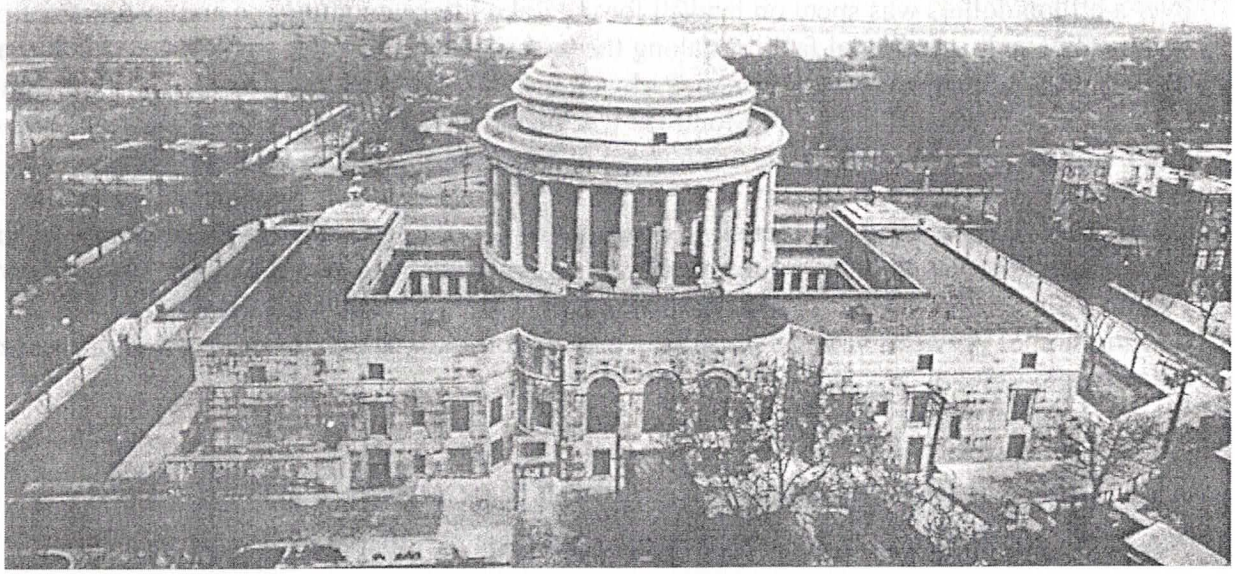
THE DESIGN COMPETITION AND THE ARCHITECT OF THE ELKS NATIONAL MEMORIAL HEADQUARTERS BUILDING

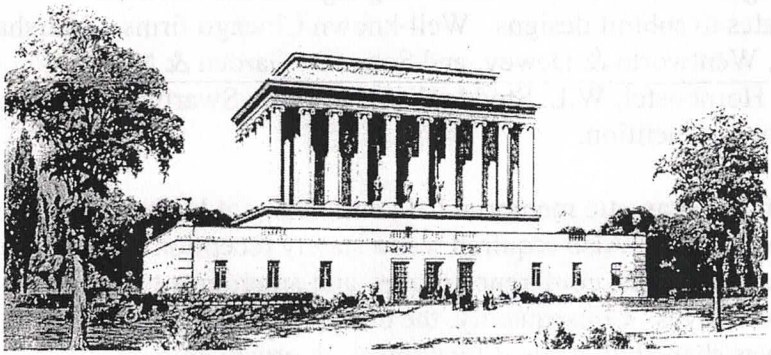
The National Headquarters Commission quickly turned their attention to selecting a design for the building. A competition was organized, with the Elks inviting eight of the foremost architecture firms in the United States to submit designs. Well-known Chicago firms—Marshall & Fox, Holabird & Roche, Rebori, Wentworth & Dewey, and Schmidt, Garden & Martin—joined New York architects Henry Hornbostel, W.L. Stoddard, and Egerton Swartwout and the Boston firm Desmond & Lord in the competition.

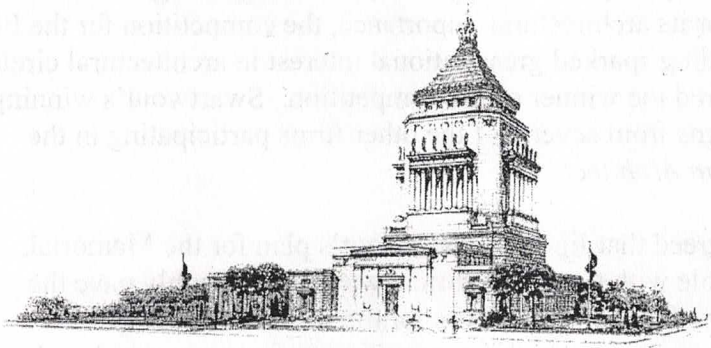
Competition guidelines stipulated that a dramatic memorial hall, containing at least 4,000 square feet, be incorporated into any proposed plan. Also required was a stately reception room for the national president, as well as numerous offices, conference rooms, and anterooms to accommodate the organization's executives. Consequently, the design for the Elks National Memorial Headquarters Building was shaped by its dual function as an organizational headquarters and a war memorial.

With nationally renowned architects competing for the opportunity to design a significant building in a city widely recognized for its architectural importance, the competition for the Elks National Memorial Headquarters Building sparked great national interest in architectural circles. In 1922 Egerton Swartwout was declared the winner of the competition. Swartwout's winning competition drawings along with designs from several of the other firms participating in the contest were published in *The American Architect*.

The Elks Commission unanimously agreed that Egerton Swartwout's plan for the Memorial, which featured a dignified domed temple with two symmetrical wings that roughly gave the building the shape of an "E," best expressed their objectives for the colossal building. Swartwout's distinctive design was the only entry in the competition to feature a circular plan and dome. Evoking the commemorative character of the Pantheon in Rome, the Commission







Above: A view of the Elks National Memorial Headquarters Building seen shortly before its dedication in 1926 shows the building's roughly "E" shaped floor plan. The distinctive monument, which features a domed central pavilion with two symmetrical wings, was designed by New York architect Egerton Swartwout.

Eight well-known architecture firms were invited to participate in the 1922 design competition for the Elks National Memorial Headquarters Building. Drawings of several of the competition entries were published in the *American Architect* including: (middle left) New York architect W.L. Stoddard's design and (lower left) architect Henry Hornbostel's design.

believed that Swartwout's plan provided an important change to the character of fraternal buildings that had come to be so closely associated with the rectilinear form.

An important example of a significant building type, the Elks National Memorial Headquarters Building is a monumental building in the classical Beaux-Arts style. The American Beaux-Arts style, associated with grandly-scaled buildings adorned with classically inspired ornament, was based on the aesthetic and architectural design principles taught at the Ecole des Beaux-Arts in Paris. Emphasizing the study of Greek and Roman structures, the Beaux-Arts interpretation of Classical design was used by American architects as the basis for many public buildings. Swartwout incorporated numerous features often associated with the Beaux-Arts tradition in the Elks National Memorial Headquarters Building, including a massive symmetrical façade, a projecting center pavilion topped by a dome, classical columns, sculpture, and elaborately decorated frieze panels.

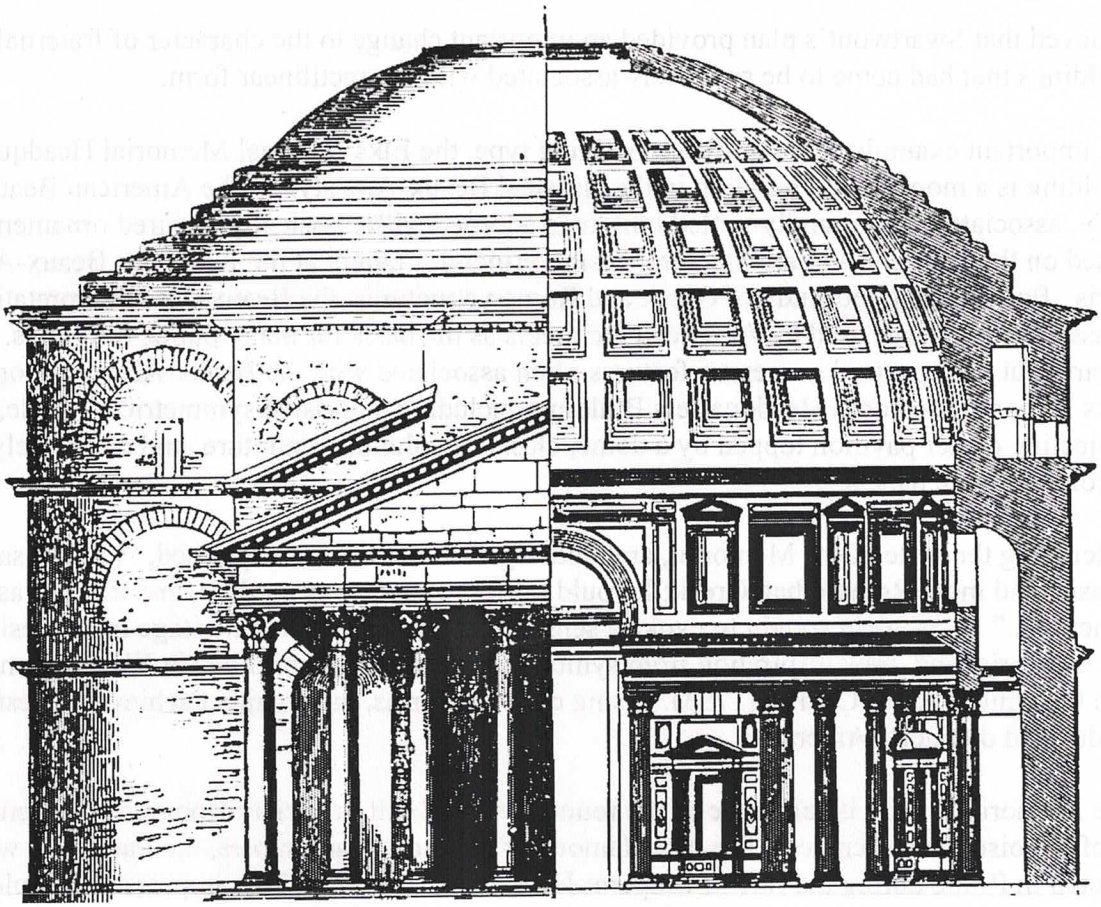
Discussing the style of the Memorial, architect Egerton Swartwout explained, "I might say it was classic, and more Roman than Greek; I would prefer to say it was modern, and that it was American." Swartwout sought to evoke a sense of American national heritage in his design for the Memorial and drew inspiration from symbolically important buildings in Washington, D.C. like the United States Capitol (1793). Using classical forms, the architect achieved a design that he deemed distinctly American.

The Memorial's form is reflective of the round temples built in ancient Rome to commemorate grief, heroism, and sacrifice. The most famous of these circular temples, the Pantheon, was erected in Rome during the rule of Emperor Hadrian in A.D. 126. This impressive temple, which features a domed rotunda and a grand interior space, has inspired the construction of similar monumental structures across the globe. In addition to the Elks Memorial, such examples include Thomas Jefferson's rotunda at the library of the University of Virginia, Charlottesville (1826), the Soldiers and Sailors Memorial (1902) in Manhattan by Stoughton and Stoughton, Bernard Maybeck's Palace of the Fine Arts of the 1915 Panama-Pacific International Exposition in San Francisco, and the Jefferson Memorial (1943) in Washington, D.C. by John Russell Pope.

Egerton Swartwout (1870-1943) is best known for his monumental buildings and memorials such as the State Capitol of Missouri in Jefferson City, the Mary Baker Eddy Memorial located in Cambridge, Massachusetts, and the Bailey Memorial Fountain in Brooklyn, New York. After graduating from Yale University in 1891, Swartwout entered the noted New York firm of McKim, Mead and White, where he remained until 1901 when he formed a partnership with Everts Tracy. The firm of Swartwout and Tracy had a diversified practice, designing several battle monuments, memorials, and grand public buildings throughout the United States. In 1914 Egerton Swartwout was recognized as a Fellow of the American Institute of Architects and six years later the AIA awarded Swartwout the Gold Medal for meritorious service to the profession.

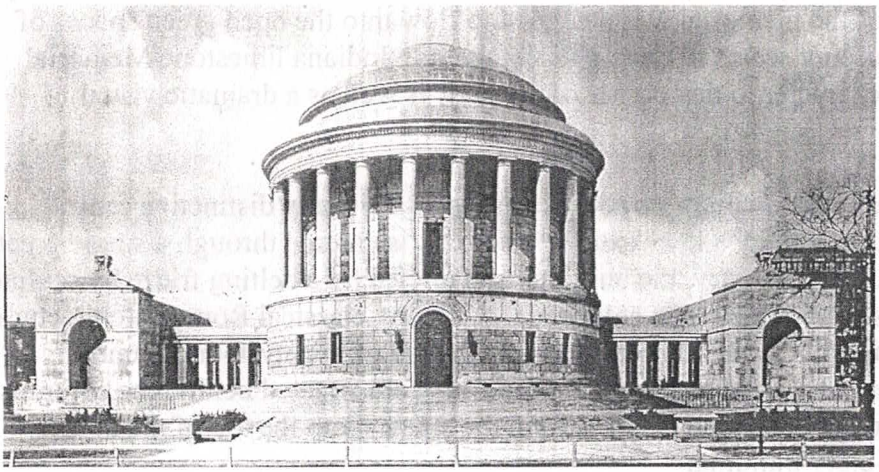
BUILDING AND SITE DESCRIPTION

Situated approximately one-half mile west of the shore of Lake Michigan, the Elks National Memorial Headquarters Building was conceived as an extension of Lincoln Park, on whose



Above: Depicted in half elevation (left) and half section (right), the domed circular rotunda of the ancient Roman Pantheon (A.D. 126) has inspired the construction of similar monumental structures around the world. The design of Elks National Memorial is reminiscent of the ancient Roman temple.

Left: Swartwout sought to capture a sense of American national heritage in his design for the Elks Memorial. One source of inspiration was the United States Capitol seen here in 1906.

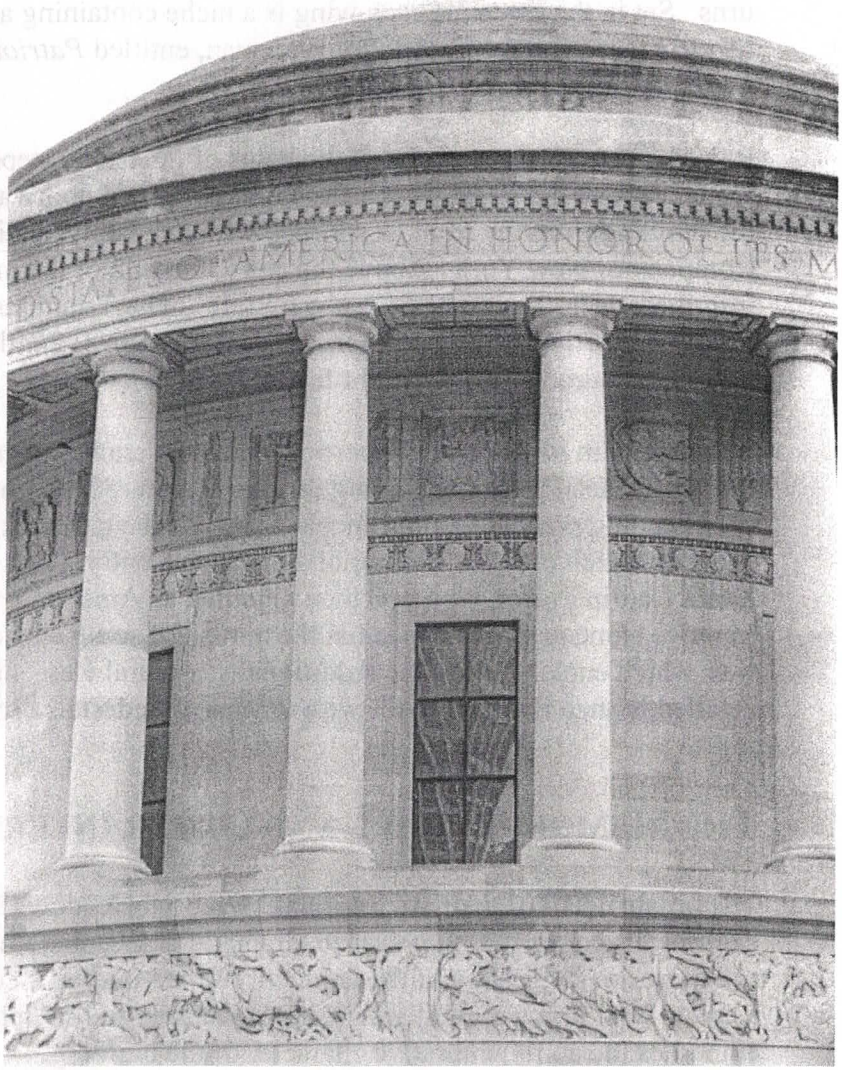


Above left: A photo from 1926 shows the Memorial before its frieze banding and sculpture were installed.

Above right: A massive single-arched entry features ornately detailed bronze doors.

Right: A contemporary view of the stately colonnade and frieze.

Below: A sculpture by A.A. Weinman entitled, *Patriotism*, is located in the north niche. Its companion piece, also by Weinman, located in the south niche is entitled *Fraternity*.



western edge it sits. With a frontage of 393 feet on Lakeview Avenue and 200 feet on Diversey Parkway, the terraced site of the memorial was designed to flow into the open green spaces of the park from which the building seems to rise. The stately gray Indiana limestone Memorial imparts a commemorative character to this corner of the park as well as a dramatic visual presence.

The Elks National Memorial Headquarters Building consists of a visually distinctive central pavilion, round in form and topped by a low "saucer" dome. It is entered through a single great-arched bronze doorway. Above the entry, the building is encircled by a belting frieze by sculptor Adolph A. Weinman and is surmounted by a colonnade. Utilizing classical Roman architectural forms and details, the Memorial's stately colonnade is comprised of twenty-four columns. Classically themed carved stone panels by artist Gerome Brush are situated behind the columns of the colonnade. The structure measures 115 feet from the sidewalk to the top of the dome—equal to the height of a ten-story building.

This distinctive central pavilion is flanked on the north and south by single-story arcades that connect to mirror-image two-story rectangular wings, which are topped by massive classical urns. Set in the center of each wing is a niche containing a dramatic allegorical sculpture. These heroic bronze figures by Adolph Weinman, entitled *Patriotism* and *Fraternity*, are located in the north and south wings, respectively.

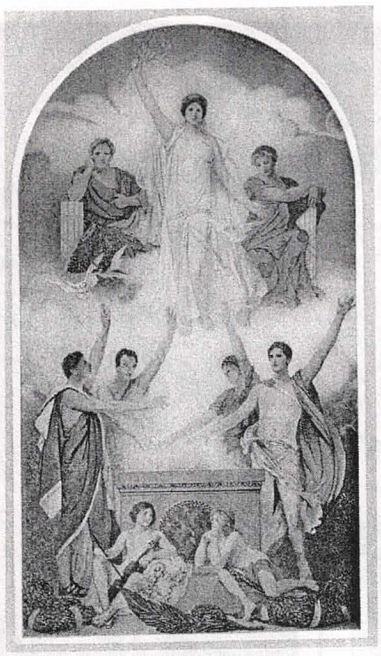
Raised on two broad terraces with flights of limestone steps, the main floor of the Memorial is ten feet above the street level. The massive arched doorway, which provides the only access to the building from the front, is adorned with delicately detailed bronze doors cast by the Gorham Company of New York. Above the entry, the title of the monumental frieze banding is inscribed: "The Triumphs of Peace Endure – The Triumphs of War Perish." Completed and installed shortly after the Memorial's dedication in 1926, the frieze measures five feet in width and one hundred and sixty-eight feet in length

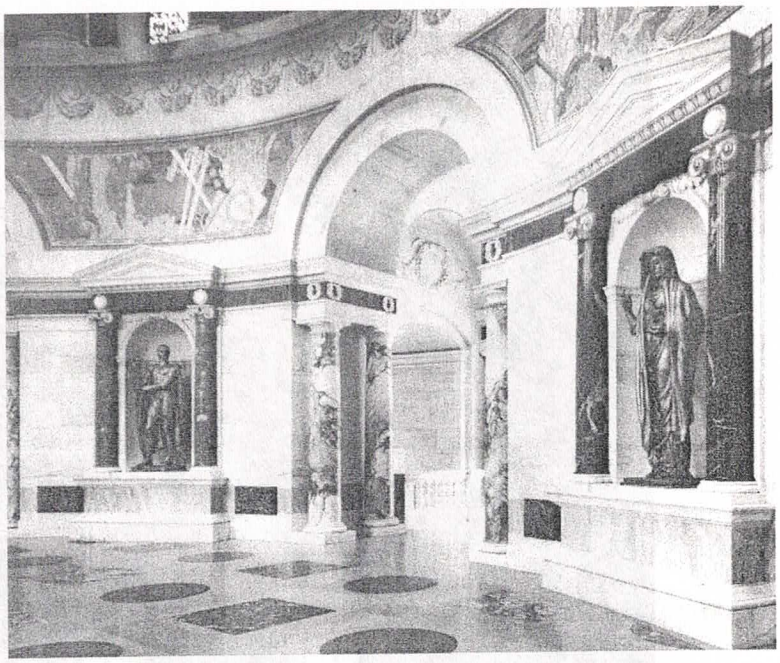
Together with its massive proportions and classically inspired design, the Elks National Memorial Headquarters Building utilizes sculpture and ornamental detail to create a commanding presence from Lincoln Park. At the sidewalk a pair of identical life-sized bronze elk keep watch over the Memorial's expansive entry. This dignified sculpture is the work of Laura Gardin Fraser, who was then regarded as America's foremost artist in animal sculpture. Massive stone urns are situated at the north and south entries and at the corners of the low coping wall which encloses the site. Additional sculptural elements include a pair of elaborately detailed bronze flagstaff bases with octagonal pedestals ornamented with eagles and wreaths.

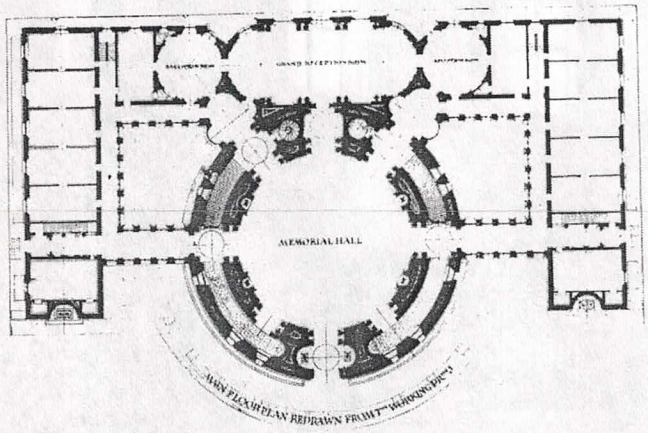
THE MEMORIAL HALL AND OTHER INTERIOR SPACES

The ornate detail of the Elks National Memorial Headquarters Building is not confined to its exterior; its commanding presence, dramatic dome, smooth linear surfaces of solid elements, and sculpture are suggestive of the grandeur of the building's centerpiece—its stately Memorial Hall. Replete with finely crafted architectural features and sculpture, the interior of the Memorial Hall embodies the commemorative character of the building.

Above: The centerpiece of the Elks National Memorial Headquarters Building—the Memorial Hall—is a massively scaled round room which soars to a total height of approximately one hundred feet. The space incorporates twenty-seven varieties of marble and was deemed, "one of the finest marble installations in the United States," by the marble industry in 1926. The rotunda is seen here in 1926 prior to the installation of its mural panels and art glass windows.







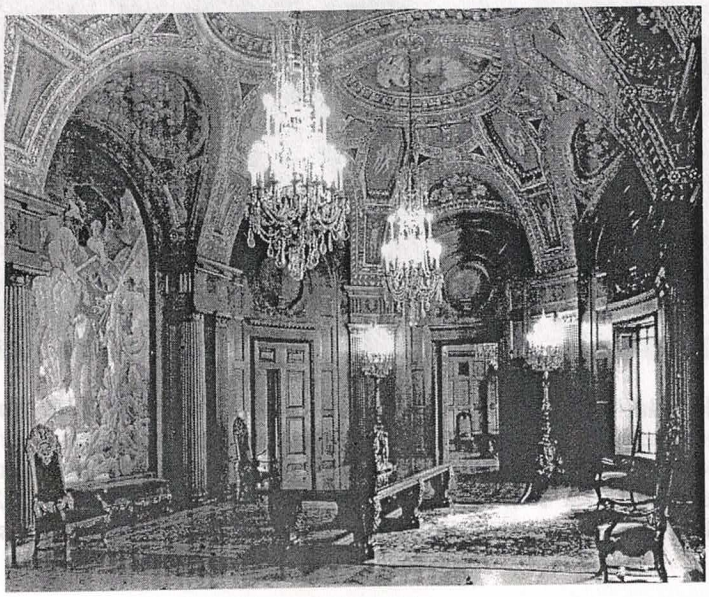
Above left: *Fraternity*, mural panel in the Memorial Hall by Edwin Blashfield.

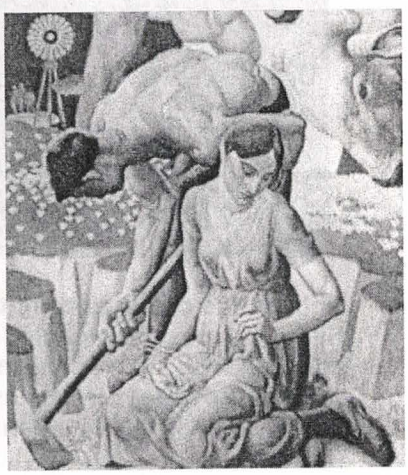
Above right: North section of the Memorial Hall showing the symbolic figures of *Fidelity* and *Justice* by James Earle Fraser.

Left: The floor plan of the Elks National Memorial Headquarters Building.

Lower left: View of the Grand Reception Room.

Lower right: Detail of a mural in the Grand Reception Room by Eugene Savage entitled, *Paths of Peace*.





Immediately inside the bronze doors is a compact foyer leading to the Memorial Hall. The foyer provides a sharp contrast to the massively scaled round room, which measures sixty-seven feet in diameter with a total height from floor to ceiling of approximately one hundred feet. The scale and detail of the Memorial Hall is modeled on the design of the Pantheon. The Memorial Hall is topped by a gilded dome featuring five rows of octagonal coffering diminishing in size and depth that, like the Pantheon, rises to an oculus or central skylight. The room is lighted, in part, by light diffused through the oculus. Encircled by forty-eight columns supporting the balcony, the Memorial Hall is the functional center of the building as well as its architectural focal point.

While sculpture and painting are intrinsic to the opulent character of the Memorial Hall, the building's main interior space is comprised of marble from its floor to the capitals of its second tier columns. The space incorporates twenty-seven varieties of marble. A warmly tinted, slightly veined white marble adorns the walls, while the shafts of the columns on the lower tier feature richly veined colored marble, and the columns of the second level colonnade are heavier and deeper in tone. The color contrast of the walls and columns accentuate the dramatic character of the memorial. Additionally, the entire floor of the main rotunda is patterned with a series of round and square marble panels.

Interior columns in the Memorial Hall are Doric, Ionic, and Corinthian classical columns. Doric columns on the first tier are placed in pairs on either side of the round arched openings leading out of the Hall. There are forty-eight of these, each approximately ten feet high and one foot eight inches in diameter at the larger end. Uniformly spaced around the circular memorial are pedestals approximately four feet in height supporting Ionic columns flanking four wall niches. Each niche is topped by a pediment. Gilded bronze sculpture symbolizing the virtues of the Elks occupies each of the four niches. The figures, *Charity*, *Justice*, *Brotherly Love,* and *Fidelity*, are the work of sculptor James Earle Fraser.

The architrave, or the horizontal band above and connecting the Doric and Ionic columns, is composed of rich red marble. This band of color encircles the room except where it is broken at the main arches. Set into the architrave above the Doric columns are wreaths of sculpted cream marble; above each of the small Ionic columns are medallions. The carved frieze around the entire main rotunda is of the same cream-toned marble. Additionally, the walls of the circular corridors leading off of the Memorial Hall are also of the same cream marble. Known as Eastman's Cream marble, more that twenty-two thousand cubic feet of the marble was quarried in Vermont for the Elks National Memorial Headquarters Building.

Large marble columns of the second tier colonnade are Corinthian; these are situated around the mezzanine rotunda and extend to the base of the dome. Featuring a varied color palate, these twenty-four large columns each measure twenty feet three inches in height. Between each pair of upper columns is a tall art glass window. Alternating with the windows are twelve large panels, which contain a series of allegorical mural paintings depicting religious and patriotic themes by Eugene Savage. Savage's murals for the rotunda received great acclaim and in 1929 the painter was awarded the Gold Medal of Honor by the Architectural League of New York.

A publication by the National Association of Marble Dealers reported that a year-and-a-half was spent securing, selecting, and preparing all of the colored marbles used in the Elks Memorial. The same report estimated that the contract for the marble alone cost nearly $600,000. Marble for the Memorial was assembled from quarries throughout Austria, Belgium, France, Greece, Italy, and the United States. Citing its exquisite materials, finely crafted workmanship, and its respect to color and balance, the National Association of Marble Dealers called the Memorial, "one of the finest marble installations in the United States."

Extending north and south of the Memorial Hall are short corridors leading to the building's administrative wings. To the west an arcade leads to the Grand Reception Room, which features three murals by the well-known American muralist, Edwin H. Blashfield. Called the "Dean of Mural Painters in America," Edwin Blashfield created three murals symbolizing *Charity*, *Peace and Harmony*, and *Justice*.

On axis with the foyer, the oval-shaped Grand Reception Room is located directly to the rear of the Memorial Hall. The opulent, grandly scaled room measures thirty feet wide by seventy-five feet long and approximately thirty-five feet high. Four crystal and bronze chandeliers are suspended from the arched paneled ceiling, which is also decorated with murals by Eugene Savage. Walls of the room are adorned with murals and richly colored English and Scottish oak paneling. Three large art glass windows are set into the west wall of the Reception Room. Flanked on each end by a circular conference room, the Reception Room forms the building's rear wing, which is connected to wings on the north and south to form the overall "E" shaped plan.

LATER HISTORY

On September 8, 1946, the Elks National Memorial was rededicated to pay tribute to those who served in World War II. Rededications followed in 1976 for the veterans of the Korean War and Vietnam, and in 1994 for the men and women who have served in all of our nation's conflicts since. Today the Elks National Memorial Headquarters Building continues to serve the dual purpose that it was constructed to serve—both as the National Headquarters of the organization and as an eternal tribute to the memory of all Americans who have served in the Nation's armed forces.

This distinctive structure on the North Side of Chicago is open to the public and is visited by thousands of Chicagoans and visitors each year. Widely recognized for its architectural significance, the Elks National Memorial Headquarters Building has been featured in a variety of publications, including *AIA Guide to Chicago* (Alice Sinkevitch, ed.); *Chicago on Foot* (Ira Bach, ed.); and *Chicago's Famous Buildings* (Franz Schulze and Kevin Harrington, ed.). The Memorial is listed as a contributing building in the National Register of Historic Places nomination for Lakeview Historic District. Identified as significant in the Chicago Historic Resources Survey, the Elks National Memorial Headquarters Building is one of less than 200 "red"-rated buildings considered to have great significance to Chicago architectural history.

In 1967 the Elks Magazine Building by Holabird & Root was constructed immediately west of the National Memorial Headquarters Building. The Magazine Building, which fronts Diversey Parkway, is not included in the proposed designation.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission in determining whether to recommend that the Elks National Memorial Headquarters Building be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Elks National Memorial Headquarters Building was erected by the Benevolent and Protective Order of the Elks, one of the oldest and largest fraternal organizations in the United States.

- The Elks National Memorial Headquarters Building is an outstanding example of a privately built monument relating to Chicago's dramatic lakefront beautification initiative of the 1910s and 1920s. The Elks Commission overseeing the construction of the memorial believed that there was no other location in the nation or in Chicago more appropriate for their distinguished monument.

- Dedicated in 1926 to the memory of Elks who served in World War I, the Elks National Memorial has subsequently been rededicated to honor all American veterans serving in all later wars and conflicts.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Elks National Memorial Headquarters Building is an important example of a significant building type: the monumental Beaux-Arts memorial building built in a grand classical style.

- Distinguished for its overall design, the Elks National Memorial Headquarters Building is reminiscent of the Roman Pantheon, the most famous of the round temples built in classical times. The Memorial incorporates classical architectural forms and details including a round central pavilion topped by a distinctive low saucer dome, ornate

interior spaces with statuary in elaborate niches, and a richly detailed coffered ceiling rising to an oculus.

- An enduring war memorial, the Elks National Memorial Headquarters Building exemplifies fine craftsmanship in substantial and luxurious building materials including limestone, marble, and bronze.

- Featuring twenty-seven varieties of marble, the impressive interior of the Building's Memorial Hall was recognized for its high-caliber craftsmanship by the National Association of Marble Dealers, which named it one of the finest marble installations in the United States in 1926.

- Emphasizing the collaboration of architecture, sculpture, and painting, both the exterior and interior of the Elks National Memorial Headquarters Building are replete with distinctive details specifically commissioned for the Memorial and its site by well-known artists of the period, including Gerome Brush, Laura Gardin Fraser, James Earle Fraser, A.A. Weinman, Edwin H. Blashfield, and Eugene Savage.

- The Elks National Memorial Headquarters Building is comprised of opulent interior spaces including the compact marble clad foyer; the dramatic massively scaled Memorial Hall, which soars to a height of nearly one hundred feet; and the highly decorated Grand Reception Room.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- The Elks National Memorial Headquarters Building, its terraced site and sculpture represent a powerful visual feature for the North Side of Chicago. Encompassing a commanding site on the western edge of Lincoln Park and clearly visible from Lake Shore Drive, this architectural ensemble is seen by thousands of Chicagoans and visitors each year.

- Rising 115 feet above the main level, the central, dominating circular domed temple makes a powerful visual statement with its exterior of gray Indiana limestone, 20-foot-high single arched bronze doorway, dramatic belting frieze carved in high relief, and the stately colonnade that encircles the building at a height of 38 feet above its base.

Integrity Criterion

Its integrity is preserved in light of its location, design, setting, materials, workmanship and ability to express its historic, community, architectural or aesthetic interest or value.

The Elks National Memorial Headquarters Building has excellent integrity and has experienced relatively few changes to its exterior and interior public spaces, including the Memorial Hall and Grand Reception Room. In 1997 the Elks National Memorial Headquarters Building underwent a $5 million renovation, which featured both building restoration and conservation of murals and

sculpture. Also during the renovation, a wrought-iron fence was installed atop the low retaining wall running along the perimeter of the site.

The building's surrounding site retains much the same layout of its original site plan, including the *Reclining Elk* sculpture, monumental bronze sculptures in the exterior niches, two ornamented flagstaffs, monumental urns anchoring the corners of the site, and the terraced stairway leading to the dramatic single-arched bronze doorway.

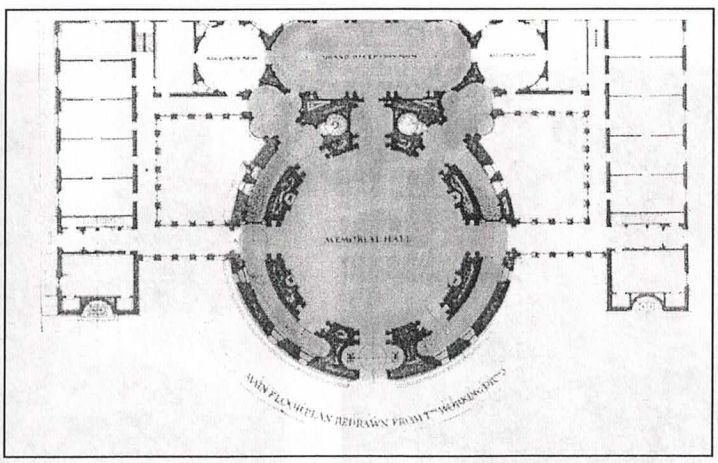
The Elks Magazine Building, constructed in 1967 and located on Diversey Parkway immediately west of the National Memorial Headquarters Building, is not recommended for inclusion in this proposed designation.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

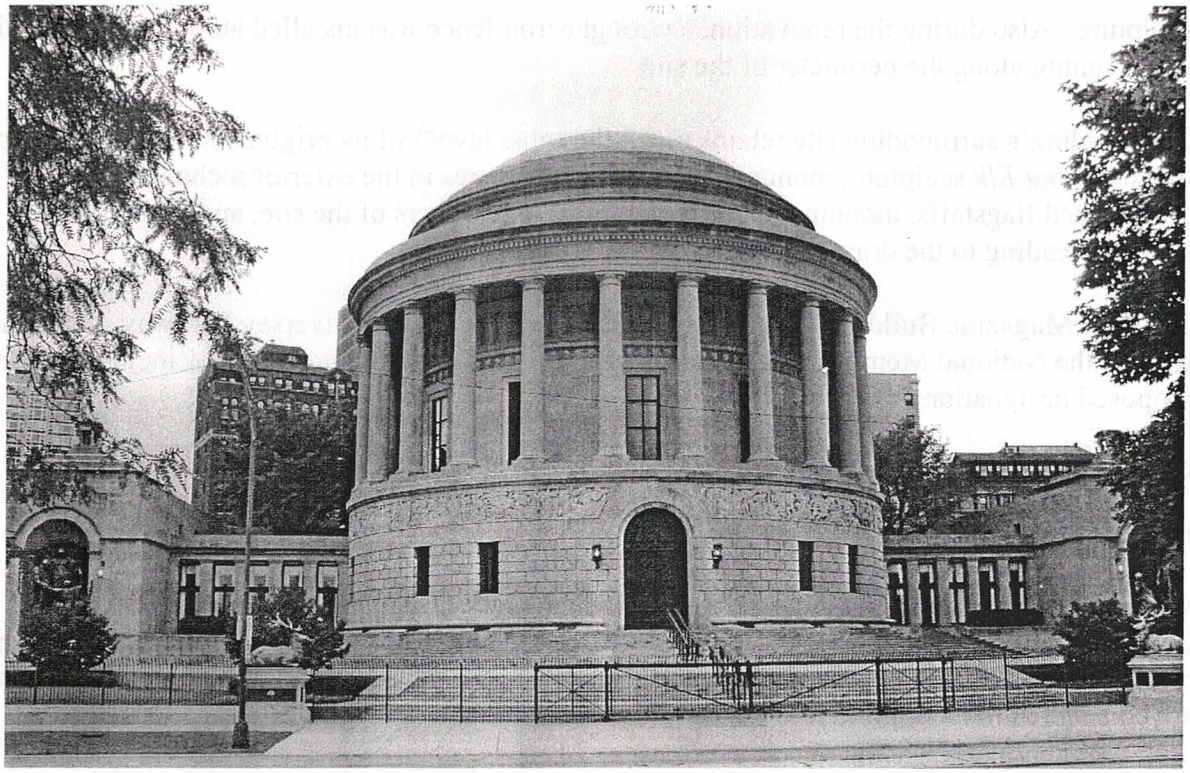
Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the Elks National Memorial Headquarters Building, the Commission staff recommends that the significant features be identified as:

- All exterior elevations and rooflines of the building;
- The foyer, the Memorial Hall and all adjacent arcades, the vestibule and the two trefoil-form passages between the Memorial Hall and the Grand Reception Room, and the Grand Reception Room (these areas are shaded on the plan below), including, but not limited to, all architectural elements, sculpture, light fixtures, and murals of these spaces; and



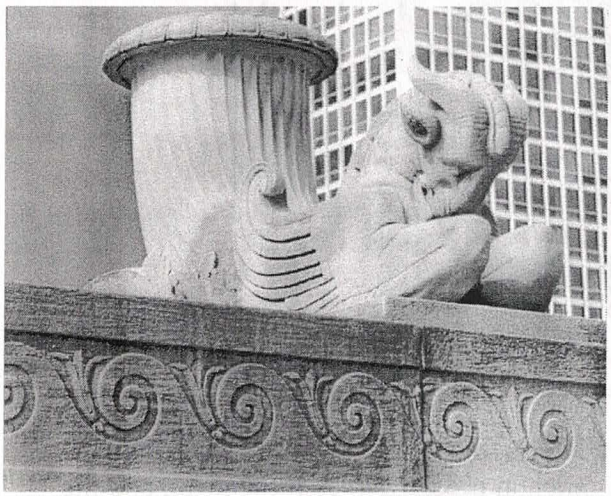
- The site plan and landscaped grounds, including, but not limited to, its sculpture, flagstaffs, ornamental light fixtures, monumental urns, perimeter kneewall, and the terraced stairway leading to the bronze doorway.



Above: The Elks National Memorial Headquarters Building is distinguished by its grandly scaled, classically inspired design and details. This impressive structure is a distinctive visual presence for thousands of Chicagoans and visitors on the North Side of Chicago.

Below left: Exceptional craftsmanship is evident in the classically inspired limestone ornament that adorns the building.

Below right: Numerous sculptural elements including elaborately detailed bronze flagstaff bases are featured on the Elks National Memorial Headquarters Building's terraced site.



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From *Chicago Commerce*, p. 4 (bottom).
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